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FEB/MARCH 77



the news and views of pssa

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Editor's Note:-

Due to present uncertainty
and the disrupted production
shedule of our Colour IMAGE
(See 'Viewpoint' column)
this is the February/March
issue of our smaller IMAGE.

Viewpoint

QUO VADIS IMAGE ?

Advertising, we are led to believe, is at the moment as good as dead, particularly luxury-line advertising of which photography is one. Devaluation cut advertising budgets, the deposit scheme cut imports and rising inflation coupled with the June riots depressed the market further causing advertisers to cut by half their already meagre amounts. Rising costs of paper, petrol and thus transport greatly assisted already rising costs, so consequently sales dropped.

Instead of accepting the reduced market and going all out on advertising to ensure they received a larger slice of the smaller pie the advertisers, we are informed, went the opposite way. "Why advertise to a depressed market?" they cried.

Now before you think you've picked up the Financial Gazette by mistake, let's see how this is affecting us. Our big IMAGE magazine is a costly production. Paper, cameras, colour separations, printers, salaries, a whole string of costs. The only guaranteed source of income for this little junket is, - advertising. A certain return to the publishers will filter in from shelf sales but once distributors have taken their cut it will be a long way down from cover price.

So the production of IMAGE is threatened and threatened very seriously. If advertising continues with its present withdrawal from the media, IMAGE cannot continue. Not being the publishers, it is impossible to quote figures, but if IMAGE costs Rx to produce and you don't receive Rx or damn near to it you're running it at a loss. The next question is how many issues are you going to produce at a loss?

Here's the infuriating part. With around 14 000 copies going out to members, it was said that the publishers would be very lucky indeed if 1 000 copies moved off the shelf. The report-back from the distributors so far indicates that an excess of 4 000 copies of the first issue were sold! The interest is there, the need for IMAGE is there, particularly comparing cover prices with overseas journals. Photography, in spite of costs, is receiving an upswing of interest. The opinions expressed about IMAGE from all quarters have been extremely encouraging to say the least. Nonetheless, IMAGE may be shelved or it may continue.

There is a ray of light at the end of the tunnel. The discontinuation by the Government of the import deposit scheme (which netted the Reserve Bank some three hundred million Rand) may ease things slightly. Although it is not, as the press puts it "..... a green light for the resumption of large scale imports", it does mean a slight increase in liquidity over the next

six months as deposits are re-paid. With this reduction of the squeeze on working capital and a slightly improved cash flow, advertisers might have a re-think.

Image somehow, as far as I am concerned, must continue if only at a later date. The need is there, we must fill it.

the DARK AGES?

COMMENT: Now and again the Rand Daily Mail covers photography in some way or other. R.D.M.'s Vita Palestrant gave us an invaluable guide on colour printing prices.

This time it's the photographer in the spotlight, in other words YOU and YOUR CLUB. Read it and write in to us, let us know your feelings and reactions.

In our next issue we'll print those reactions and draw our own conclusions, maybe we can answer the Mail's challenge:-

WHAT KIND OF STATUS DOES PHOTOGRAPHY HAVE? THE RAND DAILY MAIL'S VITA PALESTRANT LOOKS AT PHOTOGRAPHY IN SOUTH AFRICA TODAY.

Photography is photography, just as sculpture is sculpture and graphic art is graphic art, yet the question of whether photography is an art is still hotly debated in South African universities, museums and art galleries - and this over 150 years after the birth of photography.

This debate bears no more fruits than attempting to count how many angels can fit on a pinhead.

The Americans, Europeans and British, having resolved the debate 50 years or so ago, are forging ahead, cultivating new talent and stimulating interest.

Museums and galleries are exhibiting and collecting works for their permanent collections - like the New York Museum of Modern Art. Degrees in photography can be taken and the works of individual photographers are published. An exhibition print can fetch more than R900.

While the Republic can boast of 117 camera clubs, with membership ranging from 60 to 300 in each, a quick look at more serious photography makes it clear we are in the dark age of photography, or just emerging from it.

Overall the Cape comes off best with Michaelis Art School, University of Cape Town, this year offering a fine art degree with a major in photography.

Stellenbosch University offers a course, as do several technical colleges.

The National Gallery in the Cape has also had one major one-man exhibition. The Space theatre has exhibitions from time to time and, interestingly enough, Press coverage of exhibitions has probably been best in the Cape.

The Durban Municipal Gallery is interested in exhibiting photography and in Johannesburg the best thing that has happened this year has been the opening of the Pentax Gallery in Rosebank.

The Market Gallery, Market Theatre, got off the ground last year with an exciting exhibition on Johannesburg and has had several other exhibitions since. Even the University of the Witwatersrand ventured to hold an exhibition last year.

Apart from the Bensusan Museum, Johannesburg, which opened in 1969, the developments I have just mentioned have only happened in the past few years.

While camera clubs offer amateurs some benefits, they ultimately have in-built limitations, not being innovative and professional enough to cultivate serious works.

Bookshops too reflect where we are. Apart from a few manuals on photography and the Life Library of Photography there is little to whet the photographer's appetite.

One wonders why we are where we are. To a certain extent the conservative nature of the universities, museums and galleries has something to do with the retarded development of photography in South Africa.

But perhaps there are other factors at work. Internationally acclaimed South African photographer David Goldblatt says: "Perhaps we are fearful of looking at the world around us ... the best kind of photography demands that one shed all preconceptions - you have to make yourself naked every time you take a photograph, so you are completely open". He feels South African photographers

tend "to follow accepted ways of seeing and thinking".

Goldblatt, self-taught believes the techniques are simple and can be mastered alone. For him, photography is a "lonely" pursuit. If South Africa can produce such a phenomenon there is hope - others may follow in his footsteps.

-----oOo-----

ROUNDBOUT



PRINTER'S ERROR

The weather was obligingly warm and balmy and about 50 or 60 guests assembled on the lawn in the late morning. Charlie Garbette and Andre du Toit with their wives introduced the guests from Europe; Tony Rowland, English cinematographer; Frieman Paterson, Canadian Slide Expert; and Ridge Maison.

Acknowledgment to ----- ???

No names and no pack drill but I couldn't resist those beautiful errors. Thank Heaven our overseas guests weren't Kween Eliserbeth and Prinz Fillip - ED.

xxx

BEGINNERS

It has come to my notice that some club members are shy to enter our competitions, apparently under the misconception that they cannot compete with the more advance workers. These competitions are judged purely on merit and I am sure that some of our new members have excellent slides in their cupboards. This has just been proved by one of our newer members who has just won the Hudsons Bay Competition. So one never knows, you may just strike the jackpot. Please members, support your club and its competitions and we can only go from strength to strength.

Acknowledgment: Windhoek Photographic

Heartwarming words, Beginners take note, take heart and take pictures!- ED.

xxx

WHAT'S GOING ON

Larry Mohrhardt got over-close to a cobra when trying to photograph it and it spat in his eye! Fortunately not much damage was done though he had to sport an eye-patch for a while.

Our members have excelled themselves in a recent Wildlife competition run by the Natal Mercury. Ethne Norman, Ann Passmore and May Craig-Cooper have had pictures published (May twice) WELL DONE.

ACKNOWLEDGMENT to PAN, Durban Camera Club.

Looks like all the exciting things happen in Durbs. Congrats those winners, and Larry, you're a better man than I am Gunga-Din - ED.

xxx

PENTAX CLUB

Probably one of the strongest and fastest growing groups in the country is the South African Pentax Club. With a membership approaching 3 000 after only a year's existence, there seems to be no holding them.

Belonging to the club brings cash discount facilities on Pentax equipment to a certain extent, but the organisers stress that you don't have to own a Pentax to join! Whatever your equipment may be, as a photographer you will be welcome.

Joining the club (which at the time of writing costs R5) will bring you amongst other things the SA Pentax Club magazine. This is really a super little publication nicely printed by that great photographic oriented company, the Natal Witness in Pietermaritzburg. An additional R2 to the fee will put you in line for the quarterly 'Pentax Family Magazine' a superb glossy from Asahi Optical, Japan, with a wealth of reading and pictures.

In 'Baker Square', Oxford Road, Rosebank, you will find the 'Pentax Gallery', home and meeting place of the Johannesburg section. The Gallery, which is well appointed, is a permanent display of professional and member prints. Presently full of some thirty odd magnificent colour pictures (I suspect they are Cibachrome) by Sam Haskins, members might be particularly interested to know that later on in the year there will be an exhibition by our Congress friend, Sir George

Pollock. The Gallery will shortly sport a fully fledged darkroom to add to the already impressive list of facilities, lecturers, how-to demonstrations and so on.

Postal address for the club is PO Box 6466, Johannesburg 2000, or telephone 836-4041.

We wish them well in their venture and are sure they will go from strength to strength. We would also like to take our hats off to Hampo Trading who with this step have added their name in tremendous fashion to those who support the furthering of South African Photography.

xxx

The following new members have joined the ranks of PSSA members in the past month and we extend a warm welcome to you all. How many clubs, after reading last month's column, have commenced a membership drive aimed at achieving at least 50% full PSSA membership? Remember that if this is achieved, the club does not pay PSSA affiliation fees. Come on you clubs, let's see if any of you can equal Vanderbijlpark Cine Club's achievement.

Mr PJ Brennan Vanderbijlpark	Mr AC Edgecomb Krugersdorp
Mr MJ Goldblatt Johannesburg	Rev Bro Bernard FMS Johannesburg
Umtata Camera Club Umtata	
Maclear Kamera Klub Maclear	

-----oOo-----

A REAL BARGAIN

Some thoughts on insurance by
Dave Foster.

Recently I had to renew the insurance cover on my photographic and sound equipment and I decided to investigate the PSSA insurance scheme which

has been given very little publicity.

The scheme is available to members of all photographic clubs affiliated to the Photographic Society of Southern Africa. The premium rate is an unbelievable 1,25% which is the cheapest "all risks" cover you will get anywhere. Most "all risks" policies operate on a premium of between 2% and 4% of the insured value.

Assuming that you had R2 000's worth of photographic equipment and at the usual minimum rate of 2% you are paying a premium of R40 per annum. For the same value on the PSSA scheme you would be paying only R25 per annum.

This sounds too good to be true so what are the disadvantages you ask?

Now for the good news - there are no disadvantages. It is a true "all risks" policy which holds good world wide. There is however an excess of R10 to be paid in the event of any claim, but many policies carry a higher excess than this and as you save nearly R10 for every R1 000 of equipment insured, this is no hardship.

The policy claims to offer replacement value in the event of a claim and I found myself faced with the old thorny problem of what value to insure my equipment. Prices of equipment in this country have become so inflated in the last 24 months that some items have increased threefold. A Uher Portable Tape Recorder costing R250 three years ago, today costs no less than R600! So with the above in mind I was faced with a dilemma: Should one insure the equipment for:

- 1) the original price paid;
- 2) the original price less depreciation; or
- 3) the price it would cost to replace the equipment today?

After investigation I have established that the latter is the correct one and at 1,25% this is not too crippling. So it would pay you to establish what your equipment would cost you today - be prepared for a few shocks.

Far too few people have taken advantage of the PSSA Insurance Scheme and any such scheme depends on a volume turnover for its success. Those interested in availing themselves of this bargain cover should contact the PSSA Secretary who has proposal forms.

ACKNOWLEDGMENT to A.C.C. Screen

Slide Mounting And Presentation

The subject of slide mounting and presentation very often comes under discussion during club evenings. It is something often criticised by the judges whose advice very often is confusing to the beginner. I shall attempt to describe some methods used for presenting slides for competitions and salon exhibitions.

Clubs normally insist that slides for exhibition be mounted in glass mounts. This has several advantages:-

- 1) Protection against dust and mechanical damage
- 2) It affords a certain amount of heat protection during projection. Slides tend not to "pop" partially out of focus during projection and are held flat.

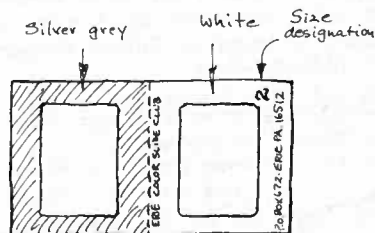
Disadvantages of glass mounting include:-

- 1) Expense
- 2) Some claims have been made that such mounts, being sealed, become a kind of hothouse for fungal and bacterial growth especially in hot and humid climates. These micro organisms will eventually destroy the gelatine of the emulsion. This need not bother those in Pretoria and on the Highveld.

"Erie" masks

Authors are often recommended by judges to use "Erie" masks to improve the presentation of their slides. What are these things and what makes them so special? They are simply pieces of cardboard, as shown in the picture, which are supplied with different sized squares or rectangles punched in them. These have the familiar rounded corners.

An Erie mask

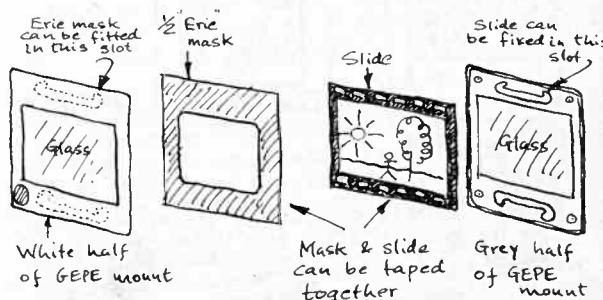


Sizes range from the full 35 mm (24 x 36 mm) down to much smaller. Usually a mount size can be selected to give the exact amount of masking required in a particular slide. The use of Erie masks imparts a neat, clean and finished appearance to slides. It is, however, always a good idea to clean up the inside edge with a piece of emery paper. This results in a smooth edge and prevents the judge from delivering sarcastic comments and allows him to concentrate on the subject matter in hand.

Plastic slide mounts

These vary in design but most are typified by the popular GEPE mounts. These consist of two halves which are pressed together but which may be easily separated. Each half has a thin metal insert which holds the glass in place. These inserts carry slots which enable the slide and Erie mask to be fitted before the mount is assembled.

Method of using plastic mount with Erie mask

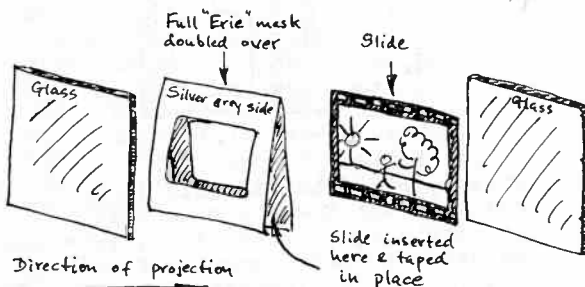


Glass slide mounts

This method of mounting slides may be considered obsolete. It is nevertheless useful when very thick sandwiches, consisting of the Erie mask and several layers of film, are made. The mount consists of two pieces of

glass and special adhesive binders to bind these two together at the edges. The full Erie mask is used in this instance with the transparency taped between the two halves as illustrated.

Use of all glass mount with Erie mask

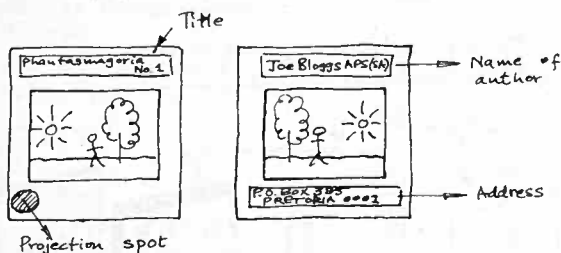


A further advantage of this method is that the actual picture is always centred and the Erie mask does not have to be cut down to fit inside the mount.

Spotting, titling etc

The exhibition slide should always bear a prominent spot on the lower left hand corner, on the side facing you, when you view the slide right way up by holding it up to the light. It is used to indicate the way the projectionist is to insert it into the projector. The slide should also bear the name and address of the author.

Labelling a slide



Spots, labels and other paraphernalia can be bought from any photographic dealer.

FRITZ CARLSSON

(Written at the request of the Committee).

ACKNOWLEDGMENT to KLIK, CSIR

EXERCISE IN PERSEVERANCE

Here's some fascinating insight for movie-makers.

When John da Silva required a space odyssey type sequence giving the viewpoint of a astronaut approaching earth from outer space, this posed a most interesting challenge

Some inner voice told me this was possible but quite how to do it and what snags would arise were not apparent at the time. I agreed to try, and once committed, the problems started. Problems I might add, which doubled for each one solved.

Problem 1.

Find a globe, two feet in diameter on which to paint the continents; etc.

Problem 2

Can the artwork be so meticulous as to satisfy the camera when we finally zoom right into close-up?

Problem 3

The earth has to turn absolutely smoothly - how?

Prombel 4

Focus? Viewfinder set ups, and length of trace governed the size of the globe but the final set up was about 2 inches from the lens.

These were the main immediate problems. How were they solved? The globe was fairly easy. We managed to acquire one made of fibre-glass.

Sid Moir, Killarney's Head of Art Department, was given the assignment of painting the globe. Suffice to say that 4 months later (a total of 2½ months work) the job was completed down to the most minute rivers and mountains which all had their own shadows. The lighting conditions were discussed first so that artwork and reality were compatible. The majority of his work was concentrated on Southern Africa as this was the close-up area. Working with a magnifying glass, Sid managed to finish about one square inch per day. Only he knows how he stayed sane.

Being an expert model-maker helped of course. When finished, the surface had to be fixed so that handling would not affect the poster paint. This fixing gave a slight sheen which created no end of problems during shooting.

It was Jerry Steenkamp's job to make the earth spin. I had already decided to shoot the whole job by animation. Jerry's brainwave was to use the Moy head (this is a geared tripod head which pans a camera at the turn of a wheel). The Moy was mounted on the Elemack dolly which in turn was on tracks. Jerry made a special spindle on which the earth was mounted. The spindle was exactly centre of the head, so that when the wheel was turned, the head together with the earth rotated on a central axis. For steadiness, the Mitchell camera and animation motor was mounted on a metal stand fixed to the floor.

Visualise the set up: The studio with the far wall and floor painted black. The metal camera stand on the other side of the studio. Stretching between camera and wall, 70 ft of tracks with the dolly, Moy head and earth, as well as the lights thereon. The lights had to be part of the whole dolly/earth set up so that the exposure did not change.

Because the close one comes to an object during a track, the faster the object appears to move towards you, the calibrations on the ffoot had to be altered infinitesimally for each movement. Similarly the earth's spin had to be graded. Much faster when far away and very slow when in close up. To match spin to track and make sure speed was acceptable to the eye was the biggest problem. Trial and error was the only way.

The main floor movements finally arrived at, were 15 mm each. At a certain point in the track these 15 mm movements were gradually cut down until the final movement was about one third mm. To move this small distance smoothly, Jerry set up a 10 ft lead screw, similar to a lathe. When the lead screw was turned, the dolly moved fractionally. Once the 15 mm movements were passed the lead screw was attached. On the main run the dolly was moved by hand.

The calibrations were marked on a roll of paper 70 ft long. A very fine pointer attached to the dolly and a magnifying glass completed our require-

ments. During takes, each frame number was called out and the spin, track and camera frame count had to tally. This frame count was also used to pre-focus every frame.

Imagine the whole operation. The dolly was moved one calibration. The focus was altered. The wheel for the earth's spin was moved one calibration. A few seconds wait to allow everything to settle and one frame was then exposed. 1360 Frames and five hours later the job was complete.

To give the impression of flying over the moon, another 2 ft ball was acquired and painted with craters etc. The moon was fixed and this time the camera tracked, shooting at normal speed. Here again different speeds of track were tried.

The earth and moon negatives were then handed to Irene Laboratories who shot a star sky background and the relevant titles.

How they made the titles for "A World in One Country" from Videorama.

The 'Mail' Man

For years Tri-X has been the Western world's standard fast film, but Ilford's new HP5 could soon take over. The authoritative US magazine, Modern Photography (December 1976) says preliminary tests show that 400 ASA HP5 has the edge on Tri-X in fine grain and sharpness.

The same magazine says Fuji's new 400 ASA negative colour film is comparable with Kodacolor II (64 ASA) in graininess and only slightly behind KII in sharpness.

The race to produce smaller 35 mm SLR cameras is hotting up and trendsetting Olympus is facing stiffening competition from Canon's AE-I, Konica's TC3 and the forthcoming ultra-compact Pentax ME and MX models. Nikon and Minolta, the big non-contending manufacutrers in the race, are both rumoured to be gearing up for their entry into the compact stakes.

The Honeywell Corporation, America's electronics giant, is licensing manufacturers to build automatic focusing systems into cameras and lenses.

Elmo and Eumig have shown proto-types of auto-focus movie cameras and Pentax has also announced an auto-focus zoom lens.

Macrophotography at lifesize magnification is often difficult or impossible with live insects or small animals, because of the close working distances involved. A new 90 - 180 mm flat-field Macro lens to be introduced by Vivitar will overcome this problem, as 1 : 1 magnification will be attainable at a camera to subject distance of nearly one metre.

ACKNOWLEDGMENT to The Rand Daily Mail.

image competition

By now the stylisation of the word "IMAGE" has become familiar to you. IMAGE is the beginning of the word imagination and here we are asking you to use yours. We want you to look at the word IMAGE, twist it around, distort it, but try and design a trade mark or logo so that the letters IMAGE give the viewer the knowledge that there is a photographic connection to the word in this sense. This is not as easy as it sounds, for remember, your design should have impact. This means it must be reasonably uncluttered and immediately obvious. You may feel the letters require the assistance of some small design which will relate the whole thing better or perhaps you would just like to try your hand at coming up with a letter design of the word that has more style and originality. Well known logo's below give you some idea of impact or familiarity that stylisation brings.



CARLTON HOTEL



Holiday Inn

SOLIGOR



So we are running a competition on a new design for 'IMAGE'. The prize for the winning design is a super Minolta Camera. Here we have to thank those great guys, Fotocats (Pty) Ltd of Benoni for generously donating the camera for this purpose. We really appreciate this gesture.

We would like from you, your sketch, or finished design for IMAGE as soon as possible, addressed to IMAGE Logo, PO Box 2007, Johannesburg 2000.

The design should be in monochrome or at the most two colours on white paper or board and should measure not less than four inches long.

Closing date and judges have yet to be finalised but we suggest you hurry and get your entry in now.

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New



MINOLTA 110 ZOOM SLR

A totally new concept in cameras, with features that will astound you: Aperture priority electronic shutter automatically adjusts shutter speeds from 1/1000th sec. to 10 full seconds; built-in ZOOM lens with MACRO (close-up) capability; precision SLR viewing with a bright clear viewfinder for quick, easy focussing; uses instant-load 110-cartridge film; and much, much more.

TAKE CARE WITH COLOUR

In an old copy of the Benoni Cine Club magazine, Cine News, I came across an article on the subject of taking care with colour, and feel that it is worth reproducing as this is an aspect of our hobby that we are often inclined to overlook.

"Many people think that the study of colour is only necessary when taking colour transparencies or when taking colour negatives for colour print making, but colour selectivity is equally vital when making movies. We might even go so far as to say that it is even more vital, for the cine camera user often has to move his camera over a much wider field, and generally at a much quicker pace

than the stills man, who may often have time to make a more leisurely selection of his subject matter.

Colour selection may not only depend on what the cinematographer is to include in his film, but on what he should leave out, for too much colour, or colour in a hotch-potch form, can give the viewer colour indigestion! The moviemaker also has to consider the colour sequence of his film, for the showing of a picture on the screen with much vivid red in it, followed rapidly by one with masses of bright mauve, might create an impact but would have little aesthetic value and could well be too disturbing to be pleasant. Again we have to be careful in the use of certain colours. Red, for example, is a delightful colour in small doses, but large masses of brilliant red - and more especially large masses of moving red on a screen - can so activate and agitate the nerve endings of the eyes as to become an annoyance. The same can be said for bright orange. Both these colours, of course, are eye-catchers and are widely used for publicity purposes, but for general usage, they need careful forethought. This is very important with such subjects as flower beds, for kaleidoscopic shots are rarely successful.

The greatest success probably comes from the wise contrasting or harmonising of colours in a scene, and this can often be brought about by early consideration of the subject matter before shooting and sometimes by a very slight change in the camera position. We know, of course, that with colour the contrasts are made by the colours themselves, and colour films are not so dependent on the sun for their brilliance and contrast as are black-and-white materials, where a brilliant sun is solely responsible for the highlights and shadows.

Conversely, with colour, we could photograph two complementary colours close together - say blue and yellow - and have a high degree of contrast on a fairly dull day, but a photograph of these two colours in monochrome could record a very similar monochromatic range and we would then get practically no visual contrast.

By no means do we place enough importance on the backgrounds of our subjects, whether they are portrait, floral, seascape or architectural. We are apt to think that providing the principal subject is satisfactory, the surrounds or background are purely secondary and non-important. Actually, nothing could be further from the truth, for the background or surrounds can vie or harmonise with the colour, or colours, of the principal subject. For example, it would be difficult to conceive a subject in brilliant scarlet which would look acceptable on a brilliant purple background, yet a brilliant scarlet subject on a delicate grey background could look both majestic and satisfactory.

Again, the movie man has to consider the actual part of the scene he is going to get on his film, not what he sees in real life. His eye may see magenta coloured flowers silhouetted against grey hills in the far distance which could look really delightful. However, it may transpire that the angle from which he takes the picture will not record the grey hills, but includes a lady in a mauve coat standing a little way off, so creating a clash of colours. Whereas the eye can roam about and link up surrounding colours to tone, or pleasantly contrast, with the colours in the principal subject, the cine camera can only be as selective as the focal length of its lens or its operator's guidance allows".

It is recommended, therefore, that the points detailed above should be borne in mind when filming and by doing so regularly, it will become second nature to observe colour closely before pressing the trigger of the camera.

Aan Ciné Lede...

CAPE TOWN FILM FESTIVAL - SUPER 8
COMPETITION - 12.4.77 to 24.4.77

This competition is part of a large-scale international festival held in Cape Town under the auspices of the University of Cape Town.

Leading film directors will be present such as Lindsay Anderson and possibly Nicholas Roeg, one of whom will be

amongst the judging panel for the competition.

The competition is for amateur films only and all films submitted must be on Super 8. Entries will be accepted from overseas as well as locally. Films may be of any length, with or without sound.

For further details and entry forms contact Film Festival, c/o Extra-Mural Studies, University of Cape Town, Lovers Walk, Rondebosch, Cape 7700. Tel 69-2904.

-----oOo-----

Dear Mr du Toit,

At the suggestion of Mr Rudi Erasmus we are writing to you in your capacity as Chairman of the Motion Picture Division of the PSSA.

We have recently received from our principals a very informative film on the Chinon Super 8 Sound camera system. Its title being "Everything you wanted to know about Super 8 Sound movies and were afraid to ask". It is a 200 ft Colour Magnetic Sound Super 8 Production.

This film would be ideal to project at your affiliated clubs and we would be prepared to combine a product show and demonstration at the same time. Either the writer or one of our representatives would be in attendance.

If this idea appeals to you kindly contact the writer in order that we may take steps to publicise our offer and set up a calendar of shows. Several copies of the film will shortly be available.

Yours sincerely,

JH Cumberledge
Sales Merchandiser.

LET'S HEAR FROM OUR CLUBS!

FLASH...

stop press - honours winners - publish urgent...



The following Associateships have been awarded;-

TRANSPARENCIES

Eric Harper	Pretoria
Bennie Erasmus	Evander
Frans Groenewald	Pretoria
W.A.Knirr	Johannesburg
Melvin Goldin	Johannesburg
Dr. L.Viljoen	Johannesburg
Hugh Donaldson	Springs
Naas Schutte	Pretoria

CINE

André du Toit	Florida
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PRINTS

Allan Halliday	Bedfordview
Martin Brink	

Two late results still to be decided
Sincere congratulations to all new
APSSA's.....STOP.....

diaporama news

The word "Diaporama" is internationally accepted for Slide-tape, slide-sound, slide-sound sequences etc. or whatever other name you have for it. So, not to be left out, we are also accepting this

as the official name for our slide-tape. The wording means projection of positives (dias) with audio. A slide sequence can also include black-and-white slides, so you can see the advantage of this name compared to "Colour slide series". Also, the wording speaks for itself internationally, and we need no translation into any language.

At the "London Festival of Diaporamas" during December, 1976, it was an honour and a privilege for me to see all the accepted entries. The standard was very high in most cases, although to my mind, one or two were not as good as those we saw which were not accepted. We were represented by Malcolm Pearse and Phil Feitelberg with their entries. Although they did not top the list for any awards, they were well received. This was a worthwhile experience and a lot of friends were made for our Society. FIAP would like to have duplicate diaporamas from South Africa to include in their library, so it is up to us to see that we do something about it. The RPS and other countries would also like to have an exchange with us.

Now that brings me to our current effort of "Republic Roundabout 1976". The closing date for this has been extended to 18 April 1977, but clubs are asked to send the slides at their earliest convenience. Within 10 days after receiving the slides from clubs as requested in an earlier circular, they will be returned to the senders. Two copies of this venture are being made as we would like to send one to FIAP for circulation to other Societies throughout the world. Only your support can make this possible, and how can we expect other countries to send us their work if we are not willing to do our share for an international exchange?

Mr Ray Beaumont-Craggs, author of the book "Slide-tape and Dual Projection" who is from France, will be our honoured guest at Congress '77 in Welkom. Ray used to be the Director of the Audio-visual division of the Government of France, and is at present a freelancer in this field. He also teaches languages by means of dual projection. He was born in Britain and we will have no language problems as he speaks his native tongue, English, fluently. He will of course also be one of the judges in

the PSSA Annual Diaporama competition. In this competition there will be two categories: (a) for the Leica Trophy for the best Regional entry (clubs decide in an inter-region competition which entry will represent the Region) and (b) the Bermeisters trophy for the best Club entry. (If an entry of a Club represents a region, that Club can enter another entry for this latter trophy). Closing date is 3 September 1977.

In the previous bulletin you had the rules and a copy of the Internationally accepted cue-sheet. These cue sheets are available from this Division at a nominal cost of 6 cents per sheet, post free. The first page has all the relevant information regarding name, title, method used, address, etc. and starts with your slides. So you will need a first page with an additional 3 to 4 pages, depending on your total number of slides. When ordering, please state how many first pages and others you need and send a postal order to "Diaporama Division", PO Box 623, Vanderbijlpark 1900".

If this cue sheet is completed properly, it will be possible for any projectionist at a club, salon, etc. to screen your show to its best advantage, irrespective of what equipment you used. No Diaporama could be screened internationally, unless it is done on this sheet. Let us keep it standardised from the word "GO" so that we won't be saddled with other problems later on. Even the Honours and Awards Committee would welcome this and it will also make their lives a lot easier with your application.

Coming back to the annual PSSA Diaporama competition, I would like to stress the point that all Clubs who wish to enter must apply for the official entry form from this Division. As explained earlier in this article, it would be advisable if you also use the proper cue sheet for your entry.

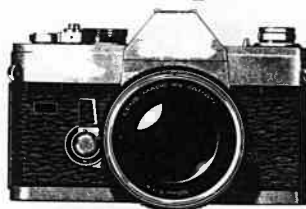
Arrangements have been made for two International Diaporamas which we will receive from FIAP, and as soon as we are notified of the titles and posting dates, clubs will be advised so that they can book these for their meetings.

It is also the intention of this Division's Chairman to write an

article on the Diaporamas which were screened at the London Festival of Diaporamas in December. Through this you might be able to learn more about the type of theme to present and how it is done. Especially for those members who don't know what subject will be suitable for a Diaporama, it will help to get those ideas working into more constructive themes. This article will probably appear in the next issue of "IMAGE".

Rudi Erasmus

in perspective



Gary Pilkington is 21 years old and is a member of the Shutterbugs Photo Club, Vanderbijlpark. He was born in England and emigrated with his parents to South Africa when he was only eight years old. After completing his education he went back to England to study photography. There he worked in a studio and also did photography for the advertising world. A year ago he came back to South Africa and is happily employed as a photographer and salesman with a photographic concern in Vanderbijlpark. Gary is now permanently a South African and says he will not go back to the UK as there is no country in the world like our own South Africa.

His cover photography 'Helena' was shot on FP4 and developed in D76.

Cigarette cart - on Tri-X
From the Horse's Mount - on Plus X
Old Fashioned - on Plus X
Last Post - on Tri X

Camera Mamiya C330. Development by D76.

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ROUND HOUSE HOTEL

*Pullmans
of Pullman*



MAKERS OF FINE CIGARETTES SINCE 1890

Pullmans
of Pullman
MAKERS OF FINE CIGARETTES SINCE 1890

streek nuus

As daar een streek is wat vinnig besig is om uit te brei, dan is dit die Vaaldriehoekse fotografiese vereniging. Hierdie streek het so vinnig gegroei, dat Klubs buite die driehoek van die Vaal ingelyf is. Die gevolg was dat die naam nou verkeerd was en derhalwe moes dit verander word na "DIE VAAL FOTOGRAFIESE VERENIGING". Hierdie streek bestaan nou uit die volgende klubs, nl. Heidelberg, Vereniging, Vanderbijlpark, Sasolburg, Parys, Potchefstroom en Stilfontein. 'n Verdere pluimpie vir hierdie streek is dat die tweede "Fotojagkompetisie", met Parys as die gasheer, op 31 Mei van hierdie jaar plaasvind. In hierdie ekonomiese klimaat is dit ook byna ongelooflik dat hierdie dag gereël word vir 'n bedrag van slegs R3 per deelnemer. Dink u dit is baie? Onthou, dit sluit die skyfieilmvertoning sowel as 'n heerlike braai-ete in! As u wil weet hoe dit gedoen word, kan u gerus gaan aanklop by daardie op-en-wakker Voorsitter van die Parys-Fotoklub, Mnr Danie Booysens. Mooi so, Vaal! Wys die ander Klubs hoe mens jou stokperdjie saam met die hele gesin kan geniet.

Ons het nog twee klubs bygekry en dit sal seker daardie onheilsoekers wat sê die "kyk-kassie" neem ons lede weg, se tonge bietjie stilmaak. Baie welkom aan Umtata-kameraklub met Eugene Nepgen as die Voorsitter, en ook aan F. Smith en sy Maclear-kameraklub. Ons is trots om julle onder ons geledere te tel en vertrou dat julle nog baie jare saam met ons in hierdie Vereniging gelukkig sal wees en ook baie genot sal put uit julle fotografie saam met al die "sluitergoggas".

Due to the fact that Ben Mulder is heavily involved with Congress '77 and the Welkom Salon, I was asked to chair this Division once again, for the rest of the year. Whether you like it or not, you'll have to put up with me once more.

During my visits to Clubs, questions are thrown at me: "Why don't PSSA notify us of ...? Why don't PSSA inform us that ...? Why don't PSSA do this ...? etc. But, hold your horses! You must look closer to home for your answers, because they are on your own doorstep! Yes, the fault lies with committees because PSSA news never seems to get to

members at all in most cases. Even separate circulars of important news seem to get stopped along the line before they reach the member. Do clubs not think it is about time they started a new system of communication? If "Image" is sent to the Club, should should not the suggestion that the Secretary or any other Committee member make a summary of the news items and read it to members at the meeting be considered? Not all important news is sent by letter to clubs as it is usually printed in the monthly bulletin. After all, the bulletin is our medium of communication and from reading the news and reports, and not merely glancing through it, a lot will be learnt of the PSSA activities beneficial to the club. How often was news of the PSSA display at the Panorama of the Carlton Centre published in the bulletin? Many clubs have said to me that they did not even know that such a display existed. Let it be the one resolution for this year by all clubs to communicate with their fellow members, clubs and the Society in every possible way. Also remember that this is your own bulletin and it is your privilege to send articles or letters to the Editor for publication. And while you are at it, also send in those prints for publication so that other clubs can see what work is done by your members. What better way is there for regions to communicate than through this medium. Let others know about your activities, your competitions, etc.

Congress 1977 to be held in Welkom in October is well under way and with the theme "Action in Photography" it promises to be a very interesting event. There will be something for everybody and one of the main attractions will be the lectures by Mr Ray Beaumont-Craggs of France (Diaporamas) and Edwin Appleton, England (colour and monochrome prints and slides). In the Diaporama Division there will be competitions for Regions and Clubs. It surely is not too early to arrange your annual leave for October this year?!

Pretoria, Free State, Vaal and West Rand are the only active regions at the moment with Roger Callegari of Edenvale trying his best to mould the East Rand into an active region. Clubs on the East Rand who read this should get in touch with him at PO Box 326, Edenvale, 1610. It can only be to your advantage.





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